

No.2

No.2

The  
American System  
of  
Vertical Writing

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American Book Company

NEW YORK CINCINNATI CHICAGO

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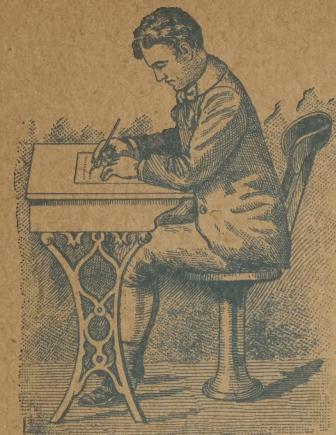
## POSITION.

The body should front squarely to the desk, the feet resting firmly on the floor.

The book, when closed, should be directly in front of the body, with the bottom of the book at or near the edge of the desk, and parallel with it.

When the book is open, the page to be written upon is, or should be, in the same position as the book when closed, so far as the right and left margins are concerned; but as the writing progresses, the book should be pushed up to adapt it to the position of the pen, which, when in use, is kept at a nearly uniform distance from the front edge of the desk.

The body should be slightly bent forward, the arms forming the sides of an angle with the pen at the vertex.



The pen should be held in an easy, natural manner, the penholder pointing in the direction of the right shoulder, so that the contraction of the fingers holding the pen will make a vertical line.

## MOVEMENTS.

There are two principal movements used in writing. They are called the whole-arm movement, and the fore-arm movement. A combination of these gives what is called the *muscular movement*, which, when supplemented by a slight finger movement, constitutes the true writing movement for all who write the vertical hand.

The whole-arm movement is produced from the shoulder, and is best exemplified by the movement made in writing upon the blackboard. When used upon paper, the third and fourth fingers act as a sliding rest.

The fore-arm movement is the movement to the right made by the fore-arm as the pen travels from word to word.

The finger movement is the contraction and extension of the muscles of the fingers in making the letters while the pen is moved forward by the fore-arm movement.

The muscular movement is a partial whole-arm movement made by resting on the muscles of the fore-arm. This acts as a check upon the whole-arm movement, but permits a rolling motion sufficient for most of the writing.

But to make the capital and loop letters a slight finger movement is added, while the pen is carried along by the fore-arm movement.



This muscular movement is the true freehand movement, but it is very difficult to acquire and retain it in oblique writing. Indeed, it seems almost impossible to acquire it without sacrificing the form of the oblique letters.

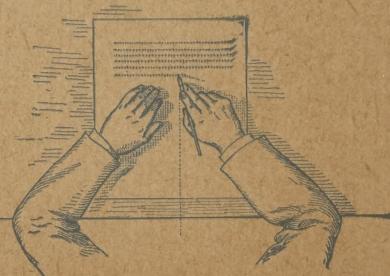
In vertical writing, however, the case is reversed. Vertical writing, in and of itself, seems to be the natural writing of the muscular movement. Pen, position of paper, and vertical lines, all concur to render the muscular movement the one with which the vertical writing is most easily acquired, and which is best adapted to preserve the form of the vertical letters.

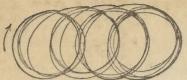
Writing in the copy-books should be preceded, in the case of younger pupils, by several weeks' practice upon blank paper or blackboard. Book No. 1 has large writing for small pupils, and should be written with the whole-arm movement. No. 2 and the following books are for larger pupils. In these the writing is smaller, and should be executed with the muscular movement, which, when once acquired, should remain the movement for all subsequent writing.

The shortened loops and capitals of the vertical writing, as well as the shortness of the vertical lines in consequence of their vertical character, as compared with the longer lines of oblique writing, make it a rapid hand to write. This fact, together with its legibility, the first essential of good penmanship, renders it in all points, both general and special, the perfection of good penmanship.

## MOVEMENT DRILL.

Every copy is an exercise in movement drill. The swing of the round hand furnishes the very essence of true pen movement. Every copy, therefore, should be practiced in freehand on practice paper outside of the writing-book, and in this way an easy individual hand should be cultivated. Special combinations of letters should be practiced carefully and diligently until every difficulty is mastered.





m Nine men Maine



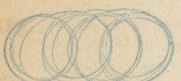
m m m m m



m m m m m



m m m m m



m m m m m



m m m m m

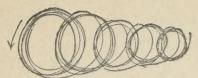
De

m Nine men Maine

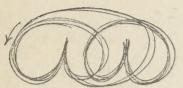
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m m m m m

Before writing, practice the Movement Exercises at the left of the Copies. First follow the lines with dry pen to acquire ease. Afterwards use pen and ink. Finally practice freely on loose sheets.



O One at a time Ami 2



O One at a time Ami 2



A simple line drawing of a stylized lowercase letter 'r' inside an oval. The 'r' has a single vertical stroke with a hook, and a small arrow points along its curve.

I ran a mile Jane J 3

or

or

A simple line drawing of a heart shape, oriented vertically. The top portion is a circle, and the bottom portion is a jagged, irregular shape, possibly representing a torn or incomplete heart.

A decorative flourish or scrollwork design, consisting of several curved lines forming a stylized, symmetrical pattern.

I I ran a mile Jane J 3

W.M.D.

AMM

AM

AMM

A decorative horizontal flourish or scrollwork design centered at the top of the page.

Yy

P Pay as you go Robt. R 4

Yy  
Yy  
Yy  
Yy  
Yy

○○○

P Pay as you go Robt. R 4

○○○

○○○

○○○

○○○

○○○

hh

J This is my best Fig. 5

hh  
hh  
hh  
hh  
hh  
hh

W

J This is my best Fig. 5

W  
W  
W  
W  
W  
W

w

S Such is life Father 6

w

w

w

w

w

m

S Such is life Father 6

m

m

m

m

m

C Crock of gold Dexter 7

A hand-drawn diagram of a three-leaf clover shape. The central loop has two vertical lines extending downwards from its ends. A short vertical line extends downwards from the top of the leftmost vertical line. An arrowhead at the end of this line points downwards, indicating a clockwise direction of flow or rotation.

C Crock of gold Dexter 7

III

A hand-drawn diagram of a heart-shaped organ, possibly a kidney or heart, showing a central cavity and two lobes.

*w*

2 Note low prices Eli 8

*w*

*w*

*w*

*w*

*w*

*w*

2 Note low prices Eli 8

*w*

*w*

*w*

*w*

*w*

GGG

G Gain a prize I ney J q

GGG

G Gain a prize I ney J q

WW

dd u Up and doing Vex \$1

dd dd dd dd dd

u

u u u u u

Yy

W Will you go? Xeraes

Yy

Yy

Yy

Yy

Yy

Ww

W Will you go? Xeraes

Ww

Ww

Ww

Ww

Ww

bbb

y Your zeal blinds ZZ

bbb  
bbb  
bbb  
bbb  
bbb

BBB

y Your zeal blinds ZZ

BBB  
BBB  
BBB  
BBB  
BBB

h h

B Bring fresh flowers R

h h

h h

h h

h h

h h

R

B Bring fresh flowers R

R

R

R

R

R

De

K Keep your temper

De

De

De

De

De

OOOO

K Keep your temper

OOOO

OOOO

OOOO

OOOO

OOOO

bbb

m	Make a bouquet	n
---	----------------	---

bbb  
bbb  
bbb  
bbb  
bbb

w

w	Make a bouquet	w
---	----------------	---

w  
w  
w  
w  
w

W W

A letter from home O O

W W

W W

W W

W W

W W

O O O O

A letter from home O O

O O O O

O O O O

O O O O

O O O O

O O O O

Yd

Deal justly with all CC

Yd

Deal justly with all CC

Dd

W W W

Every prize was given O

W W W  
W W W  
W W W  
W W W  
W W W

O O O

Every prize was given O

O O O  
O O O  
O O O  
O O O  
O O O



Join jesters with jests G



Join jesters with jests G



w

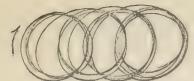
Write oft to friends Va.

w  
w  
w  
w  
w

Write oft to friends Va.

r  
r  
r  
r  
r

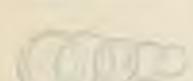
Write oft to friends Va.



Xenia, a town in Ohio



Xenia, a town in Ohio



w

Require quiet quarters

w

w

w

w

w

w

Require quiet quarters

w

w

w

w

w

A decorative flourish or scrollwork design, possibly a signature or a decorative element from an old document.

Kings may be blest.

*John*

Kings may be blest

P

Patient practice hays P

P

P

P

P

P

P

P

P

P

P

Yb

Patient practice hays P

Yb

P

Yb

P

Yb

P

Yb

P

Yb

P

## FORMS OF LETTERS.

---

The upright hand is essentially a cursive or connected hand. Analysis of separate letters is entirely unnecessary, and practice on letters separate from words should be reduced to a minimum. It is easier to make a whole letter than to make a part of one, easier to make a letter as part of a word than to make it standing alone. The successive copies of this book, therefore, furnish the best analysis of the system. Every letter should be studied as part of a word, and as connected with other letters in words rather than standing alone.

The forms of letters are based upon the study of a great number of freehand forms from the pens of the best vertical writers. The result is a composite or synthetic system rather than an analytic. Forms have been preferred on account of their easy adaptability to natural hand movements rather than for any assumed uniformity or rigid analysis. The teacher will find little of the labored or artificial in the system here followed. In the forms shown below, the first of each is regarded as the standard.

A A B B C C D D E E F F J J G G S  
H H I I L L J J K K K K L L L  
M M M M N N N N P O P P P P R R R  
R S S S S J J T U U U U V V V  
W W W W X X Y Y Z Z & &  
a b c d e f f g g h h i j j k k k  
l m n o h k a r r r s s s t t b u v  
w x y 1 2 3 4 5 6 7 8 9 0 y z

# THE AMERICAN SYSTEM OF VERTICAL WRITING.

## HISTORICAL.

THE agitation in favor of vertical writing began some fifteen years ago as a hygienic movement. Certain German medical experts pronounced in favor of vertical rather than sloping penmanship for the prevention of certain ophthalmic and orthopedic troubles which seemed to result largely from the prevailing style of writing in the schools.

Several years later, a few classes in the public schools, and one in one of the training colleges of Germany, received systematic instruction in vertical writing. The most important experiments were those made in Vienna, under Drs. Bayr and Scharff, in the year 1889-90.

The system has found many advocates in all parts of Europe, and is now well established in most of the German States, having been introduced either experimentally or finally in a large number of schools.

In England, during the years 1890-91-92, it had many advocates, and it has now a recognized place and footing with other styles of writing, by the approval of the British Education Office and the Local Government Board.

From the first the movement has been hygienic as well as educational, and has associated with it a number of reforms involving not only the slant of the writing, but also the vertical space traversed by the pen, the horizontal length of the copy line, and the distance of the writing line to the copy line.

## ADVANTAGES OF VERTICAL WRITING:

- |  |   |
|--|---|
| 1st. It allows the pupils to sit in a natural position, namely, fronting the desk.   | 6th. It requires from thirty to forty per cent. less space than slanting writing.   |
| 2d. Both eyes are exercised equally, thus minimizing the chances of injury. The hand is not cramped as in sloping writing. | 7th. It can be written more quickly and with less labor.  |
| 3d. The writing is more legible.   | 8th. Since vertical writing requires less time, less labor, and less space, it demands less material, and hence costs less, than other systems. |
| 4th. It preserves characteristics of individual style.   | 9th. It removes causes of disorder in the school-room, as the position of the pupils does not favor sprawling upon the desk, and interference.  |
| 5th. It is more easily learned.  |   |

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